

A PEDAGOGICAL STUDY AND PRACTICE GUIDE FOR SIGNIFICANT
ORIGINAL EUPHONIUM SOLO COMPOSITIONS FOR THE
UNDERGRADUATE LEVEL STUDENT

Brian Daniel Meixner, B.M, M.M.

Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2007

APPROVED:

Brian Bowman, Major Professor
Eugene Corporon, Minor Professor
Donald C. Little, Committee Member
James C. Scott, Dean of the College of Music
Sandra L. Terrell, Dean of the Robert B.
Toulouse School of Graduate Studies

Meixner, Brian Daniel. A pedagogical study and practice guide for significant original euphonium solo compositions for the undergraduate level student. Doctor of Musical Arts (Performance), August 2007, 48 pp., bibliography, 30 titles.

Euphonium concertos and similar masterworks for euphonium have been recorded, written about, analyzed, and discussed at length numerous times in recent years. Unfortunately, the most frequently studied and performed euphonium solos have been almost completely ignored in this regard. These works are useful for performance by the undergraduate-level euphonium player. Solos in this category are played by strong high school players and undergraduate euphonium students all over the world. These solos receive countless performances and play a crucial role in the development of young euphonium players, yet have never received attention in the form of a published pedagogical guide. The pieces of greater difficulty and substantial length have received more attention for obvious reasons, but solo pieces most useful for the developing euphoniumist need to be analyzed and discussed on a pedagogical level.

This paper is a pedagogical guide to commonly played euphonium solos by the undergraduate level student. The three pieces used in this study are *Sonatina* by Warner Hutchison, *Sonata for Unaccompanied Euphonium* by Fred Clinard, and *Lyric Suite* by Donald White. Pertinent background information about each piece is presented in order for the reader to understand the historical context in which it was written. A list of relevant information and minimum performance skills (instrumentation, length, range, articulation skills, etc.) are included for each selection. An analysis of particular sections of each piece are presented for the reader to adequately grasp concepts and practice ideas that are explained, although the bulk of analysis is of a

pedagogical nature. The main body of the paper focuses on assisting the reader with ways to approach this solo literature in daily practice as well as effective performance ideas. Particularly troublesome areas of each piece are identified and strategies to overcome common pitfalls and performance errors are noted.

Copyright 2007

by

Brian Daniel Meixner

TABLE OF CONTENTS

Chapter	Page
1.INTRODUCTION.....	1
Background and Significance	
State of Research	
Purpose	
Method	
2. <i>SONATINA</i> BY WARNER HUTCHISON.....	6
I. Moderately Fast	
II. Slowly	
III. March Style	
3. <i>SONATA FOR UNACCOMPANIED EUPHONIUM</i> BY FRED CLINARD.....	15
I. Introduction and Allegro	
Clinard Exercise	
II. Song	
III. Finale	
4. <i>LYRIC SUITE</i> BY DONALD WHITE.....	30
I. Adagio Cantabile	
II. Allegro Giusto	
III. Andante Sostenuto	
IV. Allegro Energico	
White Exercise	
BIBLIOGRAPHY.....	46

CHAPTER 1

INTRODUCTION

Background and Significance

The earliest tenor brass horns were being developed in Western Europe during the second quarter of the nineteenth century. It is difficult to pinpoint the precise year of their origin due to the variety of names assigned to them. By the latter half of the nineteenth century the standard nomenclature was that of 'baritone,' 'euphonium,' or 'tenor tuba.'

The rise in popularity of original solo literature for the euphonium paralleled that of the rise of the concert wind band, of which the euphonium plays the crucial role as the primary solo tenor instrument. The warm tone, technical capabilities, and ability to project a powerful sound made the euphonium an ideal solo instrument with the large concert bands. The earliest significant original solo work for the euphonium in this role was Amilcare Ponchielli's *Concerto per flicorno basso*, written in 1872.¹ Other pieces followed, but the most typical style of euphonium solos at the beginning of the twentieth century were the theme and variations variety, made popular by the euphonium soloists of the United States military service bands and professional bands such as the Sousa band.

¹ Clifford Bevan, *The Tuba Family*, 2nd ed. (Winchester, England: Piccolo Press, 2000), p. 243

The number of public school band programs in the United States increased dramatically in the 1930's and 1940's.² This surge of public school bands brought about an increased number of contests for instrumental soloists. While the body of original works for the other wind instruments grew, euphonium literature consisted mainly of transcriptions and solos intended for other instruments. This void of original solo compositions for the euphonium was slowly filled throughout the latter half of the twentieth century and here in this decade, primarily due to the commissioning efforts of the International Tuba-Euphonium Association and euphoniumists dedicated to this cause. At this time, even more needs to be done to develop this canon of original works and provide the euphonium player with opportunities to perform recitals of original literature of varied character, style, and difficulty.

The majority of the recent quality solo compositions for euphonium have been designed for the advanced player. These works are mostly concertos, or compositions of substantial length requiring skills beyond that of a typical undergraduate euphonium student. Since the founding of the International Tuba-Euphonium Association in 1973, solo compositions for the euphonium have increased dramatically in number and include landmark works such as Samuel Adler's *Four Dialogues* (1974), Jan Bach's *Concert Variations* (1977), James Curnow's *Symphonic Variants* (1983), Jukka Linkola's *Euphonium Concerto* (1994), Martin Ellerby's *Euphonium Concerto* (1995), and Vladimir Cosma's *Euphonium Concerto* (2000). These pieces are masterworks for the instrument and have served as vehicles of inspiration for euphonium soloists to

² David Miles, *An Annotated Bibliography of Selected Contemporary Euphonium Solo Literature by American Composers*, (TUBA Press, 1992), p. 1

better hone their craft and to further the legitimacy of the euphonium in the eyes of the music world.

These solos, and others like them, have been recorded, written about, analyzed, and discussed at length numerous times in recent years. This has been a great benefit to the euphonium community at large and will hopefully continue in the future.

Unfortunately, the most frequently studied and performed euphonium solos have been almost completely ignored in this regard. These works are useful for performance by the undergraduate-level euphonium player. Solos in this category are played by strong high school players and undergraduate euphonium students all over the world. These solos receive countless performances and play a crucial role in the development of young euphonium players, yet have never received attention in the form of a published pedagogical guide. The pieces of greater difficulty and substantial length have received more attention for obvious reasons, but solo pieces most useful for the developing euphoniumist need to be analyzed and discussed on a pedagogical level. The practical benefit of a published collection of practice guides for these solos would have lasting value as a resource for euphonium students and teachers.

State of Research

Very little work has been done in this specific area of research. Several internet sites, few texts, and a number of published articles provide lists of recommended repertoire for the undergraduate euphonium student, but none offer extensive pedagogical information and practical preparation advice for specific pieces. The published materials providing these lists include the *Euphonium Music Guide* by Earle

L. Louder and David R. Corbin,³ *Euphonium Music Guide* by David Werden and Denis Winter,⁴ *An Annotated Bibliography of Selected Contemporary Euphonium Solo Literature by American Composers* by David Miles,⁵ and *Guide to the Euphonium Repertoire*, compiled and edited by Lloyd Bone and Eric Paull⁶.

The only text that offers some narrative information about specific works is David Miles' *An Annotated Bibliography of Selected Contemporary Euphonium Solo Literature by American Composers*. This text is quite extensive in the amount of solos included (over 100), but is limited by its purpose, to provide a short annotation for solos only written by American composers. These annotations provide valuable information about the style and technical demands of each solo and include pieces of widely varying difficulties. Little or no pedagogical advice is included within these annotations. A few additional journal articles have been published that serve as reviews for these pieces, but are not pedagogically based.

Purpose

A published practice guide and pedagogical study of euphonium solos intended for the undergraduate student is long overdue. Euphoniumists have traditionally played transcriptions and solos written for other instruments, partly because they and their teachers are unfamiliar with solos originally written for the euphonium. The "fear of the unknown" has prevented some teachers from recommending these original works to

³ Earle L. Louder and David R. Corbin, Jr., *Euphonium Music Guide*, (Evanston, IL: The Instrumentalist Company, 1978)

⁴ David Werden and Denis Winder, *Euphonium Music Guide*, (New London, CT: Whaling Music Publishers, 1990)

⁵ David Miles, *An Annotated Bibliography of Selected Contemporary Euphonium Solo Literature by American Composers*, (Annandale, VA: TUBA Press, 1992)

⁶ Lloyd Bone and Eric Paull, *Guide to the Euphonium Repertoire*, (Bloomington, IN: Indiana University Press, 2007)

their euphonium students. Because of this practice, a lack of knowledge has perpetuated, leaving many excellent solos unexplored. A published edition of this type would not only serve as an invaluable resource to the developing euphonium player, but also enlighten teachers to the fine original solo literature available to euphoniumists. This guide would give students beneficial information and exercises to improve performance skills on these selected works and not only help teachers learn more about these pieces, but assist them in selecting solo literature that would be most appropriate for their developing euphonium students.

Method

The three pieces used in this study are *Sonatina* by Warner Hutchison, *Sonata for Unaccompanied Euphonium* by Fred Clinard, and *Lyric Suite* by Donald White. Pertinent background information about each piece is presented in order for the reader to understand the historical context in which it was written. A list of relevant information and minimum performance skills (instrumentation, length, range, articulation skills, etc.) are included for each selection. An analysis of particular sections of each piece are presented for the reader to adequately grasp concepts and practice ideas that are explained, although the bulk of analysis is of a pedagogical nature. When possible, the composer was consulted regarding interpretation and performance.

The main body of the paper focuses on assisting the reader with ways to approach this solo literature in daily practice as well as effective performance ideas. Particularly troublesome areas of each piece are identified and strategies to overcome common pitfalls and performance errors are noted.

CHAPTER 2

SONATINA BY WARNER HUTCHISON

Warner Hutchison composed his *Sonatina* in 1956 specifically for the baritone horn, making it one of the earliest solo pieces written for the instrument. This work originally included only two movements; the third was added in 1957. The first performance of this piece (two movements only) was by the composer at Houghton College in New York in 1956. It was not until 1966 when *Sonatina* was finally published. First composed for baritone (euphonium) and piano, Hutchison produced an arrangement for euphonium and band in 1972. The composer writes this anecdote about his first published work:

This is my first published work. I procrastinated in returning the corrected engraved proofs to Carl Fischer until summer, 1965. It almost never got published: I almost lost the proofs as I was hurrying to a post office in North Denver to mail them during a terrific thunderstorm, summer. The engraved sheets were swept out of my hands, and I chased them down the street.⁷

Sonatina has proven to be a popular work, appearing on nearly all current published lists for high school solo and ensemble literature. It is well written for the euphonium, containing a suitable range ('E' to 'b^{b1}') and technical writing that is manageable by an undergraduate student of any level. The piano accompaniment is quite challenging, but provides harmonies and counterpoint that are interesting and advanced for a solo of this difficulty. The three movements combined are approximately

⁷ Warner Hutchison, "Career History With List of Compositions", special collections, New Mexico State University Library, Las Cruces, NM. p.32

eight minutes in length and alternate fast-slow-fast. This piece offers the opportunity for a younger less experienced euphonium student to perform a well-crafted solo by an accomplished composer.

I. Moderately Fast

The first movement is busy and fast-paced, lasting roughly one minute. The euphonium and piano are in almost constant conversation, with running sixteenth notes present in every measure. The composer uses short segments of imitation between the instruments throughout the movement, bringing a sense of unity to what at times can be described as unrelated banter. The lines in the solo part are rhythmically active, but not nearly as difficult as the accompaniment. A skilled pianist is necessary to perform this thickly scored and intricate music.

The meter at the beginning of the movement is 4/8, but the ensemble would be best served by feeling it in 2/4 due to the pulse and probable familiarity with that meter. The music begins with open fifths in the piano (A-E) under a fermata. This establishes 'A' as the tonal center for the initial theme presented in the euphonium. The dynamic at the beginning is *forte*, signifying a strong presence of sound, but the articulated notes are marked with staccatos and should be played in a light and buoyant manner. The second four measures of this first theme contain tenuto markings over the eighth notes and quarters tied to a sixteenth. These pitches should be played full length, creating a broad contrast in articulation within the first eight measures of the piece.

It is common for students to play incorrect rhythms in the second line. The tendency is for the player to hold the tied note too long, resulting in the compression of the following three sixteenth notes. In addition to regular practice with a metronome,

this section should be practiced without the ties. Articulating the first sixteenth note of each grouping will enable the player to more clearly feel the pulse and more accurately place each sixteenth note in the measure. This exercise should be used for the passage at rehearsal A and beginning five measures after rehearsal C. Once the rhythmic placement is strong, the ties can be replaced.

Four measures of complex motion in the piano leads to a new theme presented in the euphonium at rehearsal A, this time with a tonal center of 'B'. A one-measure decrescendo in the piano drops the dynamic to *piano* at rehearsal A. This is the only written dynamic less than *forte* in the entire movement, so the ensemble needs to seize the opportunity for dynamic contrast and play considerably soft. The written articulations are identical to the opening. The player must not alter the light and crisply articulated style due to the softer dynamic.

One of the many examples of imitation between the two instruments can be found at rehearsal A. The first four sixteenth notes in the euphonium are imitated exactly at pitch in the piano on the very next beat. The pianist may choose to emphasize these pitches in order to showcase this technique. These moments of direct imitation are fleeting, as the piano ventures in a new melodic direction by the next measure. Examples of rhythmic imitation can be found throughout the work, many times as sequences in the solo part, as found through the first four measures of rehearsal A.

The second theme leads to a cadence in the fifth measure after rehearsal A. A repeated rhythmic pattern in the euphonium and harmonic motion in the accompaniment bring the tonal center back to 'A' at rehearsal B, finally reaching a

cadence in the piano with the same open fifths under a fermata that began the piece. Accents are written, the dynamic jumps back to *forte*, and the composer writes “With increasing intensity” at rehearsal B. This is a sudden change in the music and the player should create a sense of urgency in the sound, without changing the tempo.

Another common rhythmical error occurs in the measures preceding rehearsal B. Similar to what was described earlier, the tendency is to compress the three sixteenth notes following the sixteenth rest. In this example, the player can insert a sixteenth note at the same pitch level where the sixteenth rest is located. Again, practicing this section while articulating a note on the downbeat will help in more accurately feeling the pulse.

The last note in that motive, ‘E’, is often difficult to play with a centered tone quality. This problem is amplified due to the large leap of an octave into that register. The player should take full advantage of the tenuto marking and play it as a full length eighth note. Practicing that ‘E’ as a quarter note or half note in the context of the music would be beneficial in finding the center of the pitch.

Another issue that potentially causes a problem with the tempo can be found at rehearsal B. It is tempting for a wind player to take a breath each time a rest is seen in the music. When the rests are extremely short, a breath can cause the player to lose time and phase with the pianist. A large breath should be taken before the pickup sixteenth notes leading into rehearsal B. This one breath should give the player sufficient air capacity to play those five measures as one uninterrupted phrase.

Rehearsal C marks the return of the first theme and should match the style of the opening. The composer combines the two themes presented earlier into one longer phrase that carries into rehearsal D. A repeat of the material from rehearsal B is

accentuated by a crescendo and accelerando leading to a caesura before the last measure. The accents and dynamic of *forte*, in addition to the accelerando, should create a frenzied feel before the music halts at the caesura. The movement concludes with a short two-measure coda, played extremely fast and forcefully.

II. Slowly

Movement two is quite slow throughout and consists of beautiful melodies in the euphonium written above sustained quartal and quintal harmonies in the piano. This is the longest of the three movements, taking approximately four minutes to perform. The form is ternary, containing a lengthy B section that is slightly more agitated and includes a more rhythmically active accompaniment. The soloist is called upon to play with a resonant and singing tone quality throughout. This movement provides a nice contrast to the faster and more spirited outer movements.

Movement two begins with a sustained pedal 'A' in the left hand of the piano, doubled at the octave. This 'A' resounds throughout the entire opening section of the ternary form, under slowly changing quartal and quintal harmonies mixed with inverted tertian harmonies in the right hand. This serves as the undercurrent for the lyrical modal melody in the euphonium, marked *mezzo forte* and "legato". The player should approach this music in a linear fashion with smooth connections between each note. Although the instructions are to play legato, the soloist should avoid articulating too lightly on the repeated 'g¹'s three measures before rehearsal A. If these repeated pitches are articulated too softly, they run the risk of sounding like one dotted half note instead of the notated rhythm. The player needs to listen closely to the sound of articulation in each acoustic environment and make adjustments accordingly. Repeated

pitches can also be found in the sixth measure after rehearsal C as well as in the seventh measure after rehearsal D.

The melodic writing for the euphonium is rather exposed, usually over an inactive accompaniment. Any inconsistencies in tone quality and intonation will be more obvious in this setting. Intonation problems are more frequent in this movement, due to the disjunct melodies undulating in and out of different harmonics. The sixth harmonic (f¹, e¹, e^{b1}) tends to be sharp while the harmonic directly below (d¹, d^{b1}, c¹, b) is commonly played flat. If these tendencies are not accounted for, serious intonation problems will result. The first four notes for the soloist (e¹, d¹, e¹, c¹) alternate between these sharp and flat harmonics. The subsequent pitch, 'f', is from the sharp third harmonic and will sound particularly out of tune following the flat 'c¹'. Use of a tuner and a solid knowledge of the harmonic series intonation tendencies are needed to adequately prepare this movement. When compensating for the intonation, the player must listen closely to maintain a consistent tone quality in all registers.

The B section begins at rehearsal A with piano alone and becomes more involved both rhythmically and harmonically. Initially, this portion of the movement behaves more like a development with a quicker harmonic rhythm and a more active left hand in the piano. The commotion in the accompaniment calms at the next entrance of the euphonium. The legato style and lyrical approach remains but the dynamic drops to *piano*, the softest level yet in the movement. The accompaniment contains abrupt crescendos and "secco" staccatos, but the soloist must persist with the same soft, flowing approach.

The markings by the composer at rehearsal C provide the soloist with the opportunity to use rubato. “Hold back” is written in the first measure and “moving” is labeled in the fifth measure, followed by another “hold back” three measures later. These phrases are played unaccompanied, giving the soloist the freedom to exaggerate the variance in tempo. The closing measures of the B section are played by the piano alone and revert back to the rhythmic and harmonic activity present during the section’s opening.

Rehearsal D is introduced by the pedal ‘A’ in the piano that began the movement, signifying the return of the A section. The solo and accompaniment are a carbon copy from the beginning, with a two-measure cadential extension. The repeated ‘A’ in the euphonium that ends the movement can be treated as a fermata before the piano sounds one last quartal harmony above the pedal. Marked “dying away”, this final pitch should be void of vibrato by the third or fourth beat and diminuendo to niente.

III. March

The last movement is a brisk march in ternary form and has a performance time of approximately three minutes. The music begins with *forte* marked in the solo part and is to be played, as labeled, in a march style. Accents are placed over the first four notes, setting the tone for a lively conclusion to the piece. Much like movement one, the accompaniment is quite active from the onset with busy sixteenth-note passages in the right hand and a walking bass in the left. It is important for the soloist and pianist to match style, especially with the eighth notes in the left hand in the piano. The score is labeled “medium staccato throughout in the bass” from the beginning of the movement.

The weight and fronts of eighth note articulations in the euphonium should line up with those in the bass line of the piano.

The second and third measures before rehearsal B include the downward leap of a fifth to 'G' and a sixth to 'F', each followed by a jump upward of a tenth on the very next sixteenth note. These rapid skips require a great deal of flexibility from the player and should be practiced regularly in order to be performed with ease. Similar to the exercise described in movement one, practicing the 'G' and 'F' as sustained tones will aid in finding the tonal center of each note. When played in rhythm, the player should practice this segment by transposing the 'G' and 'F' down by successive half steps. If these two pitches can be played accurately in rhythm and at performance tempo transposed down as much as a third, the written notes will feel substantially more comfortable.

Rehearsal C begins the B section of the movement and is played with more lyricism and expression. The initial dynamic for the euphonium in this section is *mezzo forte*, the softest label up to this point of the movement. Within the eight measures prior to rehearsal D, the composer marks a multitude of articulations. Slurs, accents, staccatos and tenutos are scattered throughout the eight measures. Within the context of an expressive approach to the music, the player must clearly display these differences in articulation. The phrase beginning in the third measure of rehearsal D is labeled "legato" and *piano*. These five measures comprise the only section of the movement that has a dynamic marked less than *mezzo forte* for the soloist. This phrase should be played extremely soft, as the dynamic goes instantly back to *mezzo forte* the second measure after rehearsal E. This short phrase is also the only portion of

the movement with a stark contrast of articulation between the euphonium and the piano. The contrast needs to be exaggerated by the smoothest of slurs in the solo part in conjunction with the walking bass line in the left hand of the piano, marked “sempre staccato”.

The seven measures of activity in the euphonium part after rehearsal E contain even more numerous register leaps than the section prior to rehearsal B. The player is prone to miss more notes here than at any other point in the piece. This section should be practiced very slowly on the mouthpiece alone, then slowly and slurred on the instrument before gradually increasing tempo and played with the notated articulations. These seven measures culminate with a crescendo to *fortissimo* and ending on the highest note in the piece, ‘b^{b1}’.

The A section returns after a diatonic descending eighth-note pattern in the piano leads to a repeat of the beginning. The opening section is played once more in its entirety and the piece concludes with an ascending perfect fourth pattern to ‘a^{b1}’, followed by a forceful punctuation in both parts. The last three *fortissimo* repeated ‘c¹’ eighth notes equal the loudest dynamic in the piece and are marked with marcato accents, the heaviest articulation in the entire work.

Sonatina by Warner Hutchison was one of the first solo pieces written for the undergraduate level euphoniumist and has proven to be one of the best. The three movement set provides the player with appropriately difficult challenges in the areas of technique, range, time, articulation style and lyricism. This solo should be a standard part of the curriculum for any developing euphonium student.

CHAPTER 3

SONATA FOR UNACCOMPANIED EUPHONIUM BY FRED L. CLINARD

This popular unaccompanied euphonium solo was written by Clinard in 1978 while he was an undergraduate student at Tennessee Tech University. The piece was written for and dedicated to Alan Clark, a euphonium student at the same university. This work is in three movements and contains a variety of styles, tempi, meters, and has a range of 'F' to 'c²'. The performance duration for all three movements is listed on the score as 6 $\frac{3}{4}$ minutes. Due to its lack of an accompaniment, this solo offers the euphonium student the chance to develop their interpretive creativity. The player is required to produce great musical effect without the assistance of a piano accompaniment.

Every undergraduate student should have the experience of performing a solo unaccompanied in order to express some level of interpretive creativity. Most undergraduate euphonium students (especially in the United States) were taught within the boundaries of a public or private school band system. Precision of time and pulse is traditionally preached in this setting, at the expense of individual expression. This teaching style is necessary in order for these large ensembles to produce a cohesive sound both on the marching field and on the concert stage. While young piano and voice students are typically encouraged to develop their individual creativity in private instructional and performance settings, the euphonium student may not have been

exposed to this style of training. As will be discussed, this piece most definitely contains sections requiring the soloist to have a metronomic sense of pulse and rhythm, but this challenging sonata affords the euphonium student an opportunity to develop what may be a somewhat untapped area of expressive performance.

I. Introduction and Allegro

This movement is by far the most lengthy and contrasting of the three. The formal structure can be loosely defined as ABA, but it is not ternary form in its truest sense. The movement begins with a slow introduction labeled “rubato” and is followed by an allegro section that functions as A in our form. This allegro section contains the primary thematic material of the movement and encompasses the remainder of the first page of the piece. The second page begins with a slow, expressive B section, reminiscent of the introduction. The final section of the movement opens with the same motive from our A, thus loosely defined as a return of A.

The piece begins with what most professional brass players will tell you is one of the most difficult aspects of performance, a soft entrance. The first pitch is a whole note ‘e’, a comfortable note in the middle of the bass clef staff, but is made difficult because it is the first note in the piece. Make sure the lips are warmed up sufficiently and use a deep, slow, relaxing breath before playing the first pitch. The composer marks the initial dynamic as *piano*, but a nice effect can be created with a nearly inaudible entrance followed by the marked crescendo to *fortissimo*. This immense dynamic contrast within the first measure of the piece will set the tone for a very musically satisfying performance. As with all aspects of any unaccompanied performance, the exaggeration

of all musical effects is necessary to create interest when performing without accompaniment.

To feel comfortable with such a soft entrance at the very beginning of the piece, the player should practice daily using soft air attacks across a wide range of the instrument. Once the player feels content with the quality of these air attacks, one may be chosen for use in performance. If not, the entrance should be approached in the same manner as an air attack, but simply “dab” the beginning of the note with a light “dah” tongue. Merely challenging the player daily with air attacks at the extreme soft end of the dynamic range will greatly enhance not only soft entrances, but also the quality of soft playing in general.

A common error in performance of this piece is misplacing the peak of the initial crescendo. Many players will make the ‘d’ in measure 2 the loudest note of the crescendo and treat the ‘e’ at the beginning of the measure as if it were a pickup note leading to the ‘d’. One must remember to treat the ‘e’ as the top note of the crescendo not only because it is the highest pitch, but also because it is the downbeat of measure 2 and should receive the natural agogic stress. If the composer had intended the ‘d’ to receive the strongest weight, he would have placed that pitch at the beginning of the second measure or marked the dynamic shape accordingly. This concept, along with the aforementioned soft entrance and dynamic swell, should be repeated in measures 3 and 4 after a healthy caesura is adhered to after measure 2.

The tempo marking (quarter note = 46) beginning in measure 4 is extremely slow, requiring a great deal of control from the player. Deep, full breaths should be taken to ensure at least somewhat lengthy phrases. The half notes in measures 6, 7

and 8 last particularly long at this tempo and have the potential to be static and drain energy from the performance. These deep, full breaths will also aid the player in supporting good intonation through this passage that remains in the troublesome fifth harmonic and above.

No dynamic marking is given after the *mezzo forte* in measure 5 until the diminuendo in measure 9. The player should use creativity and linear sense of phrasing to shape the half notes so interest is maintained throughout this introduction. As a general rule throughout this piece, the player should follow the contour of the line and generate dynamic ideas when the part is void of a dynamic marking. Again, the constant fluctuation of dynamics is necessary for the performance to sustain life and interest.

The introduction comes to a resting point in measure 11 at the fermata 'c' marked *pianissimo*. The following three caesuras should not be taken too liberally, as the material contained between them unifies the conclusion of the introduction. No dynamic changes are marked in measures 11 and 12, but one may choose to insert contrasting dynamics here in order to engage the listener. The player should consider playing the short motives above the staff slightly louder than the lower 'b-flat' to 'c' motive in the staff. This idea of a "conversation" between registers will present itself again in the third movement.

The player should begin the *accelerando* in measure 13 at the previous tempo and pace the rate of acceleration consistent with that of the crescendo from *pianissimo* to the marked *forte* at measure 15, the beginning of the A section. The manner of articulation from this point to the end of the first page should be somewhat accented

(except when noted otherwise) and in stark contrast to the legato articulation used in the opening. The player should use a weighted articulation on the frequently used syncopations throughout this section. Ignoring the syncopated rhythms and accented style that naturally accompanies them would completely alter the intended character of the movement. Along with the syncopated notes, one should feel free to slightly accent the first note of each two-note slurred grouping as well as many of the quarter note values throughout the section. Pay careful attention also to the accented notes in measure 23 and 24 and exaggerate them (and de-emphasize the non-accented tones) so they can be clearly heard. Strict tempo should be maintained throughout this section to clearly display the rhythmic drive that is inherent in this music. Fluctuations in time disguise the clarity of rhythm that gives the music a driving sense of pulse. Frequent practice with a metronome is a necessity.

It is interesting to note Clinard's frequent use of the interval of a perfect fourth. Many instances here in the first movement, and later in the third movement, he stacks pitches at this interval (ex. ms. 15, 17, 21, 32, 33, 35, 36, 37) to create a particular sound. This section of the movement opens, at measure 15, with the stacking of four consecutive ascending perfect fourth intervals (c, f, b-flat, e-flat¹, a-flat¹) and the descending resolution of a perfect fourth from 'b-flat¹' to 'f¹'. In measures without this stacking, most contain at least one perfect fourth interval. The section concludes at the end of the first page with a series of descending perfect fourths beginning on the highest note of the piece, 'c²'. The final descending interval of an augmented fourth to 'F#' leaves the listener without a sense of resolve before moving on to the B section. Clinard does not insert a caesura before the B section at measure 37, but does add a

double bar at the end of measure 36. This gives the performer a license to take a very slight pause to prepare yourself and the listener for the next musical experience.

These consecutive perfect fourth intervals in this piece tend to cause the problem of inaccurate playing and “chipped” notes. Undergraduate students are typically required to play major and minor scales diatonically, in thirds, in fourths, and in fifths. It is much rarer for students to be assigned patterns of perfect fourth intervals, as they do not fit neatly into any one key area. The most standard books of etudes and exercises do not include these types of patterns either, so exposure to them is limited. Because of this lack of exposure, less experienced players have a more difficult time internalizing these patterns, creating the problem of inaccurate playing.

The “Clinard Exercise”, shown on the next page, is one that should be included into the daily fundamental routine of any student preparing the *Sonata for Unaccompanied Euphonium* by Fred Clinard. These patterns of ascending and descending perfect fourths should not only be played on the euphonium, but should be sung and played on the mouthpiece alone. First, the student should play the first line of the pattern on the piano very slowly to hear the pattern accurately. Next, play the pattern on piano again while singing. This should be repeated until the singing is absolutely accurate. Once accurate singing has been established, play the pattern on the piano once again while playing the notes on the mouthpiece. Once the mouthpiece playing is completely accurate, the pattern can be played on the euphonium. Repeat these steps for each line of the exercise. If done on a daily basis, the player will develop over time a solid grasp of these intervals and will raise their percentage of accuracy on this movement.

The B section, beginning at measure 37, lends itself quite well to sensitive and expressive playing. This section, ending in measure 54, contains only one tempo marking (quarter note = 72) and one dynamic (*mezzo piano*), both located at the beginning of the section. The player must create musical interest by manipulating the pulse, applying broad dynamic changes, and utilizing other musical devices.

Clinard Exercise

Brian Meixner

Euphonium

5

9

13

17

21

25

The B section is labeled “Legato”, which not only suggests long note values with a “default” legato-style articulation, but also suggests more lengthy and expansive phrases. The player needs to duplicate the style of breath suggested at the beginning of the piece during this section. This breathing method will help create the desired effect. In general, the music of the B section is more conjunct in nature than that of the surrounding A sections, also suggesting a more flowing and connected style of playing. The section ends in measure 54 with the same material presented in measures 11 and 12. Employing the same dynamic concept here as in measures 11 and 12 will help unify the work and highlight the form.

The recapitulation of thematic material from measure 15 comprises what can loosely be considered a return of A. The material linking the B section to the recapitulation has been abridged, as well as this last A section, which is roughly half the length of the earlier section labeled A. The same performance ideas mentioned earlier regarding articulation and accents are valid here as well.

The ‘c²’ fermata concluding measure 68 can be a challenge for the developing player at the end of this long movement of continuous playing. The composer offers a bit of respite from the strenuous accented forte playing with a subito ‘*piano*’ marking in measure 64. The player should take full advantage of this sudden drop in volume, as the extra energy might be needed for the powerful fermata. A full breath after beat 2 in measure 67 is warranted to ensure enough air for a sufficiently long fermata. Notice also the “poco ritard” marked in measure 68. This ritardando is only intended to be slight, thus guaranteeing the air capacity to deliver the end of the phrase. “A tempo” marked in the final measure should be adhered to with a strong and full final quarter

note. The composer chooses to close the piece with the more “final” interval of a perfect fifth, giving closure to the movement.

II. Song

The title of this second movement is adequately named, as it is a slow and beautiful melody. When played with a full resonant tone, this movement can showcase the lyrical qualities of the euphonium and serves as a contrasting middle movement to the allegro and articulate style of the first and third. The range is suited well for the euphonium. The lowest note is ‘A^b’, avoiding the stuffy range of the instrument below the bass clef staff. The highest pitch is only ‘b^b’, a note that can be comfortably produced in a singing manner. The marked tempo (quarter note = 72) is merely a suggestion for performance and should not be followed too strictly. Also, the composer marks very few dynamics in the part, leaving plenty of room for interpretation. The player should feel free to take liberties with tempo, dynamics and style in order to create a performance that is unique.

The title of the movement, “Song”, implies a vocal quality of playing. The best way to achieve this quality is by actually singing the music. This will enable the player to be more at ease creating musical shape and nuance without being encumbered by the technical challenges of playing the euphonium. One should take note of the musical shapes formulated while singing and try to reproduce them on the instrument. Singing through this music is not a time to be overly critical. This is a time to be free this criticism and allow your mind to express your musical thoughts. It would be a sound idea to sing through the music frequently, as musical ideas may change on a daily basis. The player should notice, while singing, that phrases are comparatively lengthy

and the style is generally connected. The player should replicate this on the instrument as to convey a “songlike” performance to the listener. As always, recording oneself on a regular basis will allow a third person perspective and aid in musical development.

The player should be encouraged to develop their own individual style of playing this music, but attention to formal structure and harmony might generate ideas that will develop a more authenticated musical performance. This movement is in ternary form and should be played in a way that highlights this structure. It is all too common for students to play this movement with the same articulation, tempo, dynamics, and general style throughout.

The A section ends at measure 16, the end of the third line. Our B section begins essentially with the quartet note pickup ‘c’ into measure 17 and closes in measure 32. What amounts to our A¹ starts with the pickup ‘E^b’ eighth note to measure 33 and continues with a slight rhythmic alteration of the initial theme. Unlike the outer movements, the melodic motion of this middle movement is based primarily on thirds, outlining triads throughout. The opening measures form f-minor and g-minor arpeggios, setting the tone for an A section that remains predominantly in the minor mode. This mode insinuates a melancholy mood and would be best expressed by an extremely legato and connected articulation. The dynamic is marked *mezzo piano* with no change in dynamic given until the twelfth measure. The dynamics should not remain stagnant at any time. Let the melodic contour be a guide for the general “default” shaping of the musical line.

Our B section, beginning in measure 17, continues melodically with a disjunct pattern mainly in thirds. The first three measures alternate between A^b-major and E^b-

major and the chords outlined in this section are largely major. The initial dynamic marking is *mezzo forte* and is the minimum dynamic until the conclusion of the section in measure 32. The rhythmic activity of this section increases with the appearance of a quarter-note triplet in measure 18, sixteenth notes scattered throughout, triplets in measures 20 and 30, a sixteenth-note triplet in measures 23 and 25, and thirty-second notes in measures 22, 27 and 32. The major mode, higher dynamic, and increased rhythmic activity all suggests a more lively musical approach to this section. The player should consider employing a sprightlier tempo here and changing the articulation to create a more buoyant effect, but not heavily accented. Fluctuations in volume are appropriate, but the music should maintain a stronger presence than that of the outer sections of the movement. The player should feel free to take liberties with the tempo, but maintain the integrity of the rhythmic values the composer has so specifically written.

The return of A in measure 33 should also reintroduce the musical style from the opening, highlighting the form. The marked dynamic is *mezzo forte*, but the player should consider returning to the *mezzo piano* from the opening to reinforce the return of A. The crescendo in measure 37 and 38 is the strongest of the movement, leading to the highest pitch thus far (b-flat¹) and the loudest dynamic. The strength of the crescendo is reinforced with the D^b-major and E^b-major chords in measures 37 and 38 respectively. The movement closes with the descending interval of a perfect fourth (f to c), foreshadowing the dominant return of this melodic interval in the final movement.

III. Finale

This final movement begins in stark contrast to the style of the previous movement. The tempo is marked quarter note = 132-144 and should be played at the brighter end of that marking, if possible, to generate the excitement inherent in the music. The marked tempo is identical to that of the first movement allegro. A comparatively faster tempo here would create a sense of agitation in this closing movement that is very suitable. The articulation should be similar to that of the allegro section from the first movement, especially considering the great deal of syncopation that is present. The agogic accent should be placed not only on the syncopated rhythms, but used strongly to highlight the use of mixed meter. To ensure the accuracy of rhythm through these changing meters, the player should be diligent with the use of a metronome or a click track. Because of the mixed and compound meters that are written, a click track would be quite useful. These can be created by using notation software such as Finale and Sibelius.

The melodic material of this movement is largely based on the four notes of the opening measure, a series of two perfect fourth intervals (b-e¹, e^{b1}-b^b). This melodic fragment is manipulated and varied throughout the movement, beginning in the second measure. The larger theme, starting at the beginning, includes this fragment and continues through measure 10, immediately followed by a rhythmic variation of the initial measure. The theme is set in the key of a-minor, which can be clearly exhibited by the use of strong agogic accents in measures 7-10. These accents highlight a descending a-minor scale.

The opening measures of the theme employ the use of silence, not used by Clinard in the previous two movements. The interjection of these rests results in a contrasting and new musical effect. It is critical for the player to accurately count these rests each time the theme occurs. The correct placement of the silence between the sound is as much a part of the theme as the notes being played.

Measure 11 begins a variation of this theme and continues through measure 25. The energy of this music should never remain static, especially considering its driving rhythmic nature. More effort needs to be made to propel the energy forward when a series of repeated pitches are written. This occurs in measures 15, 18 (b's and c[#]'s) and again at the recapitulation of the theme later in the work. The player should consider adding a slight crescendo to these repeated eighth notes in order to continue the musical flow over the bar line.

The return of stacked perfect fourth intervals from the first movement arrives at measures 22 and 23. The three 'g¹'s that are written in these two measures (recurring later in the piece as well) are generally the most commonly missed pitches in the solo. Many students will tend to miss the 'g¹' too low and play an incorrect 'f¹' (same fingering of 1-2) from the seventh harmonic. The resulting sound is a d-minor chord in second inversion, much more familiar sounding to the undergraduate music student than the intended stacked perfect fourths. Again, diligent slow practice and inclusion of the Clinard Exercise into the daily routine will help internalize these intervals and ensure accuracy.

Before the recapitulation of the original theme at measure 54, the composer includes what amounts to be a development section beginning at measure 26. This

section begins with seven measures of material in the closely related key of d-minor, moves through three transitional measures, continues with “conversational” material in the distant key of b^b-minor, and closes with three measures of transition to the recapitulation. The composer marks the dynamic at *piano* and adds a tenuto mark above the first three pitches of measure 26, clearly displaying an intended soft and legato style. The contour of the melodic line changes to a conjunct, step-wise motion, lending itself well to this style. The tendency here is to slow the tempo when changing to this articulation and volume. The metronome should be used regularly in practice to maintain the underlying pulse.

After three measures of transition, the composer moves to the key of b^b-minor and reintroduces the conversational or accompanying idea from the first movement. Beginning in measure 36, the passage alternates from one measure of slurred, melodic material in the middle to upper register of the instrument to one measure of articulated and separated eighth notes in the lower tessitura. To highlight this compositional technique, the player should consider alternating volume from a strong *forte* for the melody, to a subito *piano* for the accompaniment figure. This will enhance the musical interest of the performance and further unify the work by clearly illustrating a similarity to the passages in the first movement. A mistake in the published part should be correct in measure 44. Both ‘e¹’s in that measure should be labeled as an ‘e^b’.

Measure 54 marks the beginning of the recapitulation and return to the key area of a-minor. The dynamic is marked *forte* and the style should revert to that of the beginning. Measure 68 is the first exact duplication of the theme in its original form and should be executed with a rhythmic precision that demonstrates this return. The

dynamic is *fortissimo*, the loudest volume written since the close of the first movement, and should be played with much strength and power. The composer adds a crescendo to the last four measures, resulting in the final two bars marked at a higher dynamic than at any other point in the piece.

The last three lines of the movement are written above the staff and at a very loud dynamic. The tendency for the closing of this taxing three-movement work is for the player to use excessive mouthpiece pressure in an effort to produce the desired result. This may create serious problems in the final measure, which calls for three articulated eighth notes at the bottom of the staff. The player needs to be cognizant of this tendency and make a sincere effort not to rely on extreme muscle pressure, but use appropriate air flow to create the commanding presence of sound. After the 'a¹' in measure 77, the player should release a degree of mouthpiece pressure from the lips and use a full concentrated air stream to produce an identical tone quality to that of the preceding notes for the last three accented pitches. Extra weight should be given to the marcato and syncopated final 'A'.

The *Sonata for Unaccompanied Euphonium* by Fred Clinard is a challenging work with a wide variety of musical style, making it an excellent choice for exposing the undergraduate euphonium student to the genre of unaccompanied solo works. The length of the piece and the attainable range demands make it a quality solo for performance on a semester jury or inclusion in a recital program.

CHAPTER 4

LYRIC SUITE BY DONALD H. WHITE

This piece was written by White in 1970, a time when the canon of original euphonium solos was particularly small. It quickly became a standard part of the euphonium solo repertory and remains a frequently performed piece. *Lyric Suite* was commissioned by Henry Charles Smith III, euphonium soloist and former principal trombonist with the Philadelphia Orchestra. The premiere performance of this work was done by Mr. Smith at a euphonium festival in Bloomington, Indiana, during his tenure on the faculty at Indiana University.⁸ The original version is for euphonium and piano, but a wind band accompaniment was orchestrated by White shortly after its premiere.

The solo is arranged, as the title suggests, in four lyrical movements. The lyricism of all material in the piece is inherent, but the movements alternate between a slow legato character and a faster, more technical style. The performance duration is approximately eleven minutes and includes a range of 'E' to 'b¹'. This solo includes many technically and musically demanding passages for the soloist and a thickly scored and very difficult piano accompaniment. Although tonal throughout, this work is filled with chromaticism and will challenge the ears of the developing player. *Lyric Suite* not only presents many difficulties on an individual level for the soloist and pianist, but the coordination of these two parts proves to be an arduous task. This piece can be

⁸ Carole Nowicke, *Oral History Interview of Mr. Henry Charles Smith III*, (Annandale, VA: ITEA Press, 2002)

considered one of the more difficult solos for the undergraduate level euphonium student.

I. Adagio Cantabile

This first movement is fairly slow and is constructed in ternary form. The opening three-note motive (b-c-e^b) is played unaccompanied by the euphonium and serves as the primary thematic material for the movement. Henry Charles Smith describes the significance of the first three pitches:

A little personal note on the *Lyric Suite* is the opening notes, B, C, and E^b... before the premiere performance in the recital hall, he (Donald White) said to me, "Do you notice anything interesting or unusual about the opening theme?" I said, "No, B, C – a couple of my favorite notes." ... He looked at me and said, "You dope, it's your initials in German! H, C, S." [laughs], which is the main motive for the first movement of that piece. [laughs] So I felt kind of stupid.⁹

The theme recurs at rehearsal A, only down one octave. The dynamic is also different, marked at the slightly louder *mezzo piano*, rather than the opening *piano*. The tendency is for the opening statement to be played louder, due to its placement in the higher tessitura. The player needs to be cognizant of these opening dynamic markings and play them accordingly. Both statements are played unaccompanied, followed by material in the piano which can be played with much rubato.

Although the movement is labeled "Adagio Cantabile", it is not until rehearsal B when the composer writes "cantabile" in the music. This 5-measure melodic idea in the solo part is very similar to the opening motive, with slightly more rhythmic and intervallic activity. The player might consider using a more "cantabile" style here, with a somewhat increased level of dynamic shape and use of vibrato. The accompaniment

⁹ Ibid, p.13

consists of underlying arpeggiated sextuplet figures, in stark contrast to the soaring lyrical line in the euphonium part. The individual notes within the sextuplets are primarily in whole steps and dissonant half steps, but the composite sound is consonant and supports the melody.

When rehearsal C is reached, the music is firmly in the B section of the ternary form. The style is abundantly more agitated, including *forte* and *fortissimo* dynamic markings in combination with the “marcato” label in both the solo and the accompaniment. The potential exists for a massive dynamic and stylistic contrast from the opening section. The player should take full advantage of this potential and play with a forceful volume and well-marked articulation. One should pay careful attention to the placement of the thirty-second note at rehearsal C and the subsequent two measures. A common error is to play these pitches too long and with inexact rhythm. The composer marks these notes staccato, conveying a crisp articulation with exact rhythmic precision.

The player should pay special attention to the quality of the b¹ in the third measure after rehearsal C. This is generally one of the most difficult notes to play on the euphonium with a centered tone quality. This pitch is sustained for the last two beats of that measure and will create an undesired effect if it is out of tune or played with an uncharacteristic tone. Regular mouthpiece playing of that pitch will help ensure proper intonation and a centered sound.

The fourth measure after rehearsal C is labeled “un poco piacere”, which provides an opportunity for the player to take liberty with the tempo. All rhythmic activity in the accompaniment ceases at this point, allowing the soloist the chance to alter the

printed tempo during these two measures of the movement. The dynamic remains *fortissimo* through those two measures leading into rehearsal D. Even though the sixteenth-note line is descending, the player should resist the temptation to diminuendo until instructed to do so by the composer at the beginning of rehearsal D.

Another unaccompanied “poco piacere” is marked in the third measure after rehearsal D. A clear staccato articulation should be used along with an ample crescendo to the marked *forte*. The consistent intervallic pattern of an ascending major seventh and descending minor sixth through these two measures might contribute to pitch inaccuracies for the less experienced player. While preparing this movement, one should include in their daily routine an exercise to promote the internalization of these intervals. Much like the exercise included for the first movement of the *Sonata for Unaccompanied Euphonium* by Fred L. Clinard, the player should follow a series of steps to internalize the pattern. The first step is to slowly play the two-measure segment on the piano while listening carefully for the correct distance between intervals. The next step is to sing these pitches while playing them on the piano, followed by accurate mouthpiece playing with the piano. Once the mouthpiece playing is clean and accurate with a full, resonant tone on each pitch, begin playing the pattern on the euphonium.

A one-measure decrescendo to *piano* follows these two measures, leading to the return of A in our ternary form. The material in the accompaniment at rehearsal E is identical to rehearsal B, with a one-measure extension. The material in the euphonium line is very similar to rehearsal B as well, requiring an approach that should match the previous style.

Rehearsal F brings a return of the thickly stacked piano chords from the beginning of the movement. The rhythmic descending third motion in the piano is the same rhythmic activity in the piano from the opening measures, only presented in retrograde. The final return of the euphonium is also in retrograde of the opening (b-c-e^b) motive. These mirroring compositional techniques in both the solo and accompaniment contribute to a very arch-like ternary construction to the movement. The stylistic interpretation of both the soloist and accompanist should highlight this technique.

The last pitch played by the soloist is five measures in length with a fermata on the last measure. A diminuendo is marked over the last three measures, so the player may consider starting this final note slightly louder than the labeled *piano* in order to produce a sufficient decrease in volume. The player needs to take an adequate breath to not only sustain this lengthy pitch, but to allow the pianist time for an expressive rallentando to the finish. The player should reduce the vibrato during the final diminuendo before ending on a straight tone, decaying to the marked “niente”.

II. Allegro Giusto

The second movement is played at a brisk tempo (quarter note = 112-120) and includes many complicated technical passages. The tempo and meter remain constant throughout the movement, but a few intricate rhythms and numerous accidentals create difficulties for the soloist and pianist alike. These factors, in addition to the occasional complex combination of rhythms between soloist and accompaniment, make this movement the most difficult of the four to coordinate with the accompanist. Frequent

practice with a metronome is essential for this movement to sound effective. The form is not clearly defined, but the general organization can be described as ternary.

The style and pulse are established by the piano in the opening eight measures. The entrance of the euphonium at rehearsal A should match that style and be played in a light and buoyant manner. The dynamics and articulations marked by the composer suggest this approach, including no accents in the entire movement and no dynamic marking above *mezzo forte* on the first page. It is important for the soloist to embrace this lighter, more playful style and avoid an articulation that is heavy and rugged sounding.

The first three measures after rehearsal A contain a short theme that recurs throughout the movement. The second note of each two-note slur is marked staccato and should be played in a lifted style. The non-slurred eighth notes are also labeled staccato and should be played in a dry, “secco” manner. To achieve the intended effect of this movement, these rules of articulation should be followed throughout. When the dynamics increase to *forte* and *fortissimo* on the second page, the player needs to be disciplined and maintain this light approach to the articulation.

During fast sixteenth-note runs, it is wise to occasionally use an alternate fingering in order for the delivery of a passage to sound effortless and clean. The measure before rehearsal F is one of those instances. The ‘c^b’ (third sixteenth note of the second beat) should be fingered 1-2-3, as opposed to the more common 2-4 combination on four-valve euphoniums. This pitch is located between two notes fingered with the first valve only and can be executed with greater precision when using

the 1-2-3 combination. The intonation with this fingering is very sharp, but will not be noticeable at the performance tempo.

Rehearsal G begins the middle section of the ternary form and proves to be the most challenging section to play with good time and rhythm. Beginning with the eighth measure of rehearsal G and continuing past rehearsal H, the soloist must play with accurate sixteenth-note subdivision in order to maintain a steady tempo. The player needs to listen closely to the accompaniment (containing primarily straight eighth-note and quarter-note rhythms) for the underlying pulse. During individual practice and without the benefit of an accompanist, one must make liberal use of the metronome while working on this section. Similar to the exercise outlined in the first movement of *Sonatina* by Warner Hutchison, a good strategy for practicing this type of rhythmic figure is eliminating the ties altogether. When the tie is removed, the passage will be practiced with an articulation on each beat. This allows the soloist to more easily recognize the placement, without the tie blurring the pulse. Once the player can accurately execute the passage with good time, the ties can return. This exercise, if practiced regularly, will enable the player to more clearly feel the pulse through this section of the movement.

The accompaniment at rehearsal J is identical to the opening measures of the movement and signifies the return of A in the ternary form. The solo line at rehearsal K is also an exact duplication of its first entrance. It is important for the soloist to imitate the style used earlier to clearly highlight the return of this A section.

It can be quite difficult to find a suitable place to breathe between rehearsal M and the end of the movement. The most logical spot is after an eighth note, and the

player must be careful not to clip the preceding note or sacrifice the steady tempo. The soloist must take an extremely deep breath before the pickup to rehearsal M, necessitating only one shorter, more conservative breath during the last phrase to appropriately end of the movement. A gradual eight-measure crescendo, starting with *piano* at rehearsal M, must reach and sustain a powerful *fortissimo* through the final note.

III. Andante Sostenuto

The third movement reverts to the style of the first movement and is constructed in ternary form. Marked “sostenuto”, this music remains in a legato style throughout and will challenge the player’s ability to play long flowing lines in a controlled manner. The range is not particularly demanding (E – a^{b1}) and the loudest dynamic of *forte* is only reached once. But, for this movement to sound effective, the player must develop the ability to play extended phrases in a single breath and control the sound over prolonged crescendos and diminuendos.

The movement begins with eight measures of unaccompanied piano providing unassuming sustained pitches doubled in octaves. The first measure outlines a B^b chord, followed by a series of seemingly unrelated pitches (F[#], A, B^b, F) in the following two measures. This pattern repeats and comes to a C pedal point four beats prior to rehearsal A. The obvious simplicity displayed at the opening will maintain itself throughout, in terms of rhythm and tempo, but the accompaniment becomes increasingly complex harmonically as the movement progresses.

The euphonium enters at rehearsal A with a simple, yet expressive, eight-measure melodic statement, initially accompanied by an ascending quarter-note

chromatic passage in the piano. If possible, the soloist should play these entire eight measures in one breath, unifying the melodic statement. A slight “lift” in time can occur before the downbeat of rehearsal B in order to take a sufficient breath. By the fourth measure, the accompaniment changes to one first inversion block chord per measure in the left hand (A, d, e, f[#], e^b) with two unrelated stacked augmented triads in the right hand. The composite sound is quite dense and produces a rather haunting effect. This is in stark contrast to the unsophisticated melody being played on the euphonium. The process repeats at rehearsal B, only this time the euphonium ascends to a higher register, becomes slightly more rhythmically active and the phrase is extended to twelve measures. The composer writes a dissonant conclusion to the A section, with two stacked first inversion major chords in the piano (G^b and A) one measure before rehearsal C.

The B section begins at rehearsal C with much more rhythmic activity in the right hand of the piano. The part includes arpeggiated sixteenth notes outlining the same pattern of stacked augmented triads from the A section. The left hand is more simplified than earlier, only one pitch per measure doubled at the octave. The euphonium enters at rehearsal D, playing an inversion of the twelve-measure melody from rehearsal B of the A section. The composer concludes the B section similarly to his close of the A section, with two stacked half-note chords unaccompanied in the piano. This time the chords are augmented and in root position.

Rehearsal F marks the return of the A section with a condensed four-measure version of the original eight-measure introduction in the piano. The euphonium enters at rehearsal G with the same twelve-measure melody from rehearsal B. Both parts are

a carbon copy from rehearsal B until the composer inserts “un poco piacere” at the fifth measure. This marking allows the ensemble to make use of rubato and elongate the climax of the movement, reaching *forte* by the third measure after rehearsal H. The composer ends this return of the A section in the same fashion he ended the previous two, with unaccompanied stacked chords in the piano. He chooses to stack two major chords (A^b and D) at this location.

The final eight measures of the movement, beginning at rehearsal J, comprise a coda and use a comparable melodic idea in the euphonium. The end of this movement resembles the end of the first movement, containing a sustained pitch (A) in the euphonium with a gradual diminuendo to “niente”. As in movement one, the soloist must not enter at rehearsal J with too soft of a dynamic. Enough volume should be present to leave room for a lengthy, audible diminuendo. Appropriately, the piano ends with repeated stacked chords in dissonance (D and B).

The melodies in the solo line contain primarily two-note slurs in half steps. It is important for the player to listen carefully for the smooth connection of these pitches. A strong and commanding air stream sustaining from the end of the first note through the beginning of the second note is needed to make this smooth transition. It is a common problem among younger players to move their valves slowly when they are playing slower, lyrical music. This sluggish movement of the valves will cause a “bump” between the notes, an undesirable effect in music of any style. Crisp valve action, in combination with the aforementioned air flow, will result in the labeled “sostenuto”.

Some of the half-step slurs are more problematic than others. Many of these note groupings are within the same harmonic, providing a naturally smoother

connection. Other groupings bridge between two harmonics, or include one note that utilizes the fourth valve, making the player's job slightly more difficult. These slurs include the entrance of the euphonium at rehearsal A (d^b-c), first measure of rehearsal B (d^b-c), seventh measure of rehearsal D (g^{b1}-f¹), tenth measure of rehearsal D (f-f[#]), first measure of rehearsal G (d^b-c) and one measure before rehearsal I (G^b-F). For each of these two-note slurs, the soloist must use a slightly increased air flow between the notes to ensure a connection that is consistent with the other slurs. This propelled air flow should not result in increased volume, but should simply aid the player with the smooth connection.

In a 1977 review of *Lyric Suite*, Lee Dummer suggests the use of a mute from rehearsal D to G and again from rehearsal J to the end of the movement.¹⁰ Although not called for by the composer, this would certainly create a nice effect and would further differentiate the B section in the ternary form. The need for a mute is not necessary, but the player has every right to use one, if desired.

IV. Allegro Energico

The fourth movement matches the style of movement two and should be played in the same light and playful manner. Like the second movement, this music is completely free of accents and reaches *fortissimo* only at the strong conclusion. This movement is the most technically difficult of the four for both the soloist and accompanist. The player is confronted with awkward technical passages that involve rapid articulations and frequent use of the third and fourth valves. The technique becomes increasingly difficult when played at the faster end of the unusually wide

¹⁰ Lee Dummer, "Lyric Suite, by Donald White," II/5 *Euphonia*, May 1977, 4.

suggested tempo range (quarter note = 120-138). The player should select the final performance tempo with caution, as too fast a pulse may lead to sloppy technique. A good guideline is to select the fastest tempo that can be played with absolute precision. A tempo even slightly slower than quarter note = 120 could be effective, if played with correct style.

This movement is constructed in bipartite form (A-B-A-B-Coda). The composer uses this common seventeenth-century Italian operatic form, lending itself to the “lyric” theme binding all four movements. The music begins with nine measures of unaccompanied piano playing a thickly scored rhythmic pattern that disguises the meter, until the duple meter is clearly felt four measures before rehearsal A. Each articulation consists of stacked perfect fourths, resulting in a cluster composite sound.

The euphonium enters at rehearsal A with the theme that identifies the A section. For purposes of clarity, this theme will be referred to as theme I. Due to the tricky fingerings, the initial sixteenth-note grouping has the tendency to sound sloppy if proper valve technique is ignored. To facilitate this passage, the soloist may choose to finger the ‘c’ using the 1-3 combination instead of fourth valve alone. Again, the movement needs to have an overall light character, so the player must interpret the staccato in a bouncy and detached style. Although no accents are marked, the player should add an agogic stress to the syncopated ‘a^{b1}’ in the third measure after rehearsal A. Light accents should also be added to the barred eighth-note groupings five measures before rehearsal B to highlight the hemiola effect included by the composer.

After some transitional material in the piano at rehearsal B, the piano restarts theme I at rehearsal C, only transposed up a minor third. This presentation of the

theme is divided in two-bar increments between the euphonium and piano for the first eight measures. Both players must listen closely to one another to match style and tempo. The A section concludes with more transitional material in the piano leading to the B section.

Rehearsal E marks the beginning of the B section with a sustained pedal 'A' sounding in the left hand of the piano. The euphonium enters in the fourth measure with the second primary theme of the movement (theme II). This entrance is preceded by two false entries theme II in the piano over static accompaniment. The approach and style of articulation by the soloist continues with staccato eighth notes still played lightly and the last notes of slurred groupings still lifted. The pickup notes to rehearsal F in the euphonium initiate a lengthy crescendo to *forte*. The soloist may choose to start this crescendo at *piano* to leave sufficient room for growth over the seven measures.

The composer constructs the B section similarly to the A section by next introducing a transposed version of theme II that is divided between the euphonium and piano, this time down a major second. Unlike theme I, theme II is not reproduced in its entirety, including only the first eight measures. This is followed by a third presentation of theme II at rehearsal H, also divided between the two parts but back to the initial pitch level. This short eight-measure segment is followed by yet another entrance of theme II, this time at pitch and in canon. Only the first two measures of the theme are used in imitation, continuing for a combined four measures before transitioning out of the B section and returning to A.

The composer uses transitional material prior to rehearsal J composed of fragments from theme I. The return of the A section occurs at rehearsal J, an exact

duplication of the beginning of the movement. This second presentation of theme I in its entirety is virtually identical to the beginning and the player must be diligent in maintaining the style and approach.

The return of the B section in our bipartite form occurs after a few transitional measures in the piano into rehearsal O. This is not an exact duplication of the previous B section, as the composer decides to omit the initial full statement of theme II and begin this section with a copy of material from rehearsal G. Due to this omission, the form of the movement would then correctly be labeled A-B-A-B¹-Coda. Rehearsal Q begins the transition to the coda and is nearly an exact duplication of the transition leading to the return of the A section at rehearsal J.

Both parts are labeled *fortissimo* for the ten-measure coda (rehearsal R) and should be played more forcefully than any other point in the entire piece. Marcato accents are placed in the piano for the first time in the movement, signifying the composer's intent for an energetic conclusion. The composer brings back the opening material in the accompaniment and three separate fragments of theme I, followed by a sustained 'g¹' in the solo part. The work concludes with a powerful sustained *fortissimo* 'g¹' in the euphonium and a rhythmic punctuation in the piano. The bass clef version of the published solo part is missing a tie from the quartet-note 'g¹' to the half-note 'g¹' in the following measure.

The sixteenth-note passage in the euphonium beginning three beats before rehearsal R can be considered the most technically difficult in the movement. This repeated interval pattern of descending minor thirds can be found throughout the movement and poses the greatest difficulty for the soloist. The "White Exercise", shown

on the next page, would be of great benefit to any student preparing *Lyric Suite*. This exercise should be included as part of the daily routine and will not only help in the internalization of these interval patterns, but is a practical technical exercise for the purpose of learning this movement. As with all the exercises presented here, the student should first sing the patterns slowly while playing them on the piano, followed by careful and accurate mouthpiece playing. It would be wise to play each portion of this exercise completely slurred, ensuring a clean front to every pitch. Once this is established, the player can play the exercise with the printed articulations. Use a metronome and gradually work up to the performance tempo.

Lyric Suite by Donald H. White is deservedly considered to be a landmark composition for the euphonium. The work includes expressive melodic lines that are well written for the instrument, as well as technique that is most challenging for the developing player. The piano accompaniment is demanding, but offers engaging dialogue between the two parts. The variety of styles included in this piece makes it a worthwhile investment of time for the undergraduate euphonium student.

White exercise

Brian Meixner

Euphonium

mf

5

10

14

19

23

28

32

37

41

BIBLIOGRAPHY

Books

- Bevan, Clifford. *The Tuba Family*. 2nd ed. Winchester, England: Piccolo Press, 2000.
- Baines, Anthony. *Brass Instruments: Their History and Development*. New York: Dover, 1993.
- Bone, Lloyd and Eric Paull. *Guide to the Euphonium Repertoire*. Bloomington, IN: Indiana University Press, 2007.
- Brasch, Harold. *The Euphonium and 4-Valve Brasses: An Advanced Tutor*. Annandale, VA: TUBA Press, 1971.
- Cottrell, Jeffrey S. "A Historical Survey of the Euphonium and its Future in Non-Traditional Ensembles." D.M.A. dissertation, University of North Texas, 2004.
- Griffiths, John. *The Low Brass Guide*. Hackensack, NJ: Jerona Music, 1980.
- Miles, David. *An Annotated Bibliography of Selected Contemporary Euphonium Solo Literature by American Composers*. Annandale, VA: TUBA press, 1992.
- Rose, William. *Studio Class Manual for Tuba and Euphonium*. Houston, TX: Iola Publications, 1980.
- Thompson, J. Mark and Jeffrey Jon Lemke. *French Music For Low Brass Instruments: An Annotated Bibliography*. Bloomington, IN: Indiana University Press, 1994.
- Whitener, Scott. *A Complete Guide to Brass: Instruments and Pedagogy*. New York, Schirmer, 1990.
- Werden, David. *Scoring for the Euphonium*. New London, CT: Whaling Music Publishers, 1989.
- Werden, David and Denis Winter. *Euphonium Music Guide*. New London, CT: Whaling Music Publishers, 1989.

Articles

- Bahr, Edward. "Sonata, by Fred Clinard." *International Trombone Association Newsletter*, VIII/2 (December 1980), 30.
- Bevan, Clifford. "Euphonium." *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie; vol. 8, pp. 417-418. London: Macmillan, 2001.
- Campbell, Larry. "Sonata, by Fred Clinard." *TUBA Journal*, VII/4 (Spring 1980), 24.
- Dummer, Lee. "Lyric Suite, by Donald White." *Euphonia* II/5 (May 1977), 3-4.
- Louder, Earle L. and David R. Corbin, Jr. *Euphonium Music Guide*. Evanston, IL: The Instrumentalist Company, 1978.
- Nowicke, C. (2002). "Oral History Interview of Henry Charles Smith III". *International Tuba Euphonium Association*. Retrieved Apr., 2007, from <http://iteaonline.org/historymaterials/historypdfs/hcsmith.pdf>
- O'Loughlin, Niall, "Modern Brass," *The Musical Times* 116, no. 1587 (May 1975): 459-61.

Scores

- Adler, Samuel. *Four Dialogues*. New York, NY: Carl Fischer, 1978.
- Bach, Jan. *Concert Variations*. Annandale, VA: TUBA Press, 1977.
- Clinard, Fred. *Sonata for Unaccompanied Euphonium*. Delaware Water Gap, PA: Shawnee Press, 1978.
- Curnow, James. *Symphonic Variants*. Annandale, VA: TUBA Press, 1994.
- Cosma, Vladimir. *Euphonium Concerto*. Amsterdam: L.A.M. Larghetto Music, 2000.
- Ellerby, Martin. *Euphonium Concerto*. London: Studio Music, 1997.
- Hutchison, Warner. *Sonatina*. New York, NY: Carl Fischer, 1966.
- Linkola, Jukka. *Euphonium Concerto*. Helsinki: Fennica Gehrman, 2004.
- Ponchielli, Amilcare. *Concerto per Flicorno Basso*. Ed. Henry Howey. Annandale, VA: TUBA Press, 1994.
- White, Donald. *Lyric Suite*. Pennsauken, NJ: G. Schirmer, 1972.

Other Sources

Warner Hutchison, "Interview with Warner Hutchison," interview by Leora Zeitlin, *Intermezzo*, (April 8, 2004).

Warner Hutchison, "Career History With List of Compositions", special collections, New Mexico State University Library, Las Cruces, NM